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:: BELGOLA

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PUBLISHER'S NOTE.

This book is published in the hope that it will give some idea about Sravana-Belgola and its numerous beautiful buildings, to the readers who have had no occasion to know anything about the sacred place. My grateful thanks are due to the Vice-Chancellor of the Mysore university and to Praktana Vimarsa Vichakshana Rao Bahadur R. Narasimhachar for their kind permission to make use of the Introduction to *Epigraphia Carnatica* Vol. II. (Inscriptions at Sravana-Belgola) in preparing this book.

C. S. MALLINATH.

22nd February 1925.

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SRAVANA BELGOLA

(A Paper read before the Mythic Society, Bangalore).^{*}

BY

Praktana Vimarsa Vichakshana Rao Bahadur
R. Narasimhachar, M.A., M.R.A.S.

SRAVANA BELGOLA is a place of considerable importance from various points of view—archæological, artistic, religious and antiquarian. I propose in this paper to give some details about the colossal statue of Gommatesvara at the place and to make some observations on the tradition that the Maurya emperor Chandragupta visited the place in company with the Srutakevali Bhadrabahu.

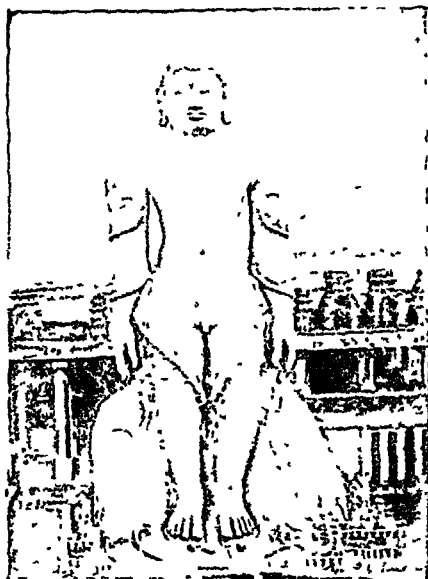
Sravana Belgola or Belgola of the *Sravana* or *Sramana*, a Jaina ascetic, is so named with reference to the colossal Jaina image of the place and its prefix Sravana also serves to distinguish it from two other Belgolas with the prefixes Hale and Kodi in the same neighbourhood. One of the inscriptions names the place Devara Belgola, that is, Belgola of the god (Jina.)

^{*} Also published in *The Jaina Gazette*, Vol. XVIII of 1922. (Publisher).

The usual derivation of Belgola is from the two Kannada words *bel*, white and *Kala*, by euphony *gola*, a pond, evidently in allusion to the splendid pond in the middle of the village; and this derivation derives support from the Sanskrit equivalents Sveta-sarovara, Dhavala-saras and Dhavala-sarovara used in the inscriptions to denote the place. The name Velgola occurs in an inscription of about 650, and Belgola in another of about 800. Other forms of the name occurring mostly in later inscriptions are Belgula, Belugula and Belagula, which have given rise to another derivation of the name from the herb white *gulla* (the egg plant) in allusion to a tradition which says that a pious old woman completely anointed the colossal image with the milk she had brought in a *Gulla-kayi* or gulla fruit. The place is also designated Gommatapura, the city of Gommata (the name of the colossus), in some inscriptions and is called a *tirtha* or holy place in several others. Further, the epithet Dakshina-Kāsi or Southern Kasi is applied to it in some modern inscriptions.

The village is situated in 12°51' north latitude and 76°29' east longitude, about eight miles to the south of Chennarayapatna in the Chennarayapatna Taluk of the Hassan District

Sravana Belgola.



SRI GOMMATESVARA.

of the Mysore State. It lies picturesquely between two rocky hills, one larger than the other, which stand up boldly from the plain and are covered with huge boulders. : "In the whole beautiful State of Mysore it would be hard to find a spot, where the historic and the picturesque clasp hands so firmly as here."* The place can be reached by motor either from the Arsikere or the French Rocks Railway Station; or the run can be made from Bangalore direct, a distance of about ninety-two miles to Chennarayapatna and then another eight miles to the village.† The larger hill, known as Dodda-betta or Vindhyagiri, situated towards the south, has on it the colossal image of Gommatesvara and a few *bastis* or Jina temples, while the smaller hill, known as Chikka-betta or Chandragiri, situated towards the north, has on it the oldest inscriptions and a large number of *bastis*.

Gommatesvara.

The image is nude and stands erect facing north. The face is a remarkable one, with a serene expression; the hair is curled in short

* Workman's *Through Town and Jungle*, 80.

† Now the nearest Railway station to the village is Mandhagiri at a distance of 12 miles on the Mysore State Railway. (Publisher).

spiral ringlets all over the head, while the ears are long and large. The figure is treated conventionally, the shoulders being very broad, the arms hanging straight down the sides, with the thumb turned outwards. The waist is small. From the knee downwards the legs are somewhat dwarfed. Though not elegant, the image is not wanting in majestic and impressive grandeur. The figure has no support above the thighs. Up to that point it is represented as surrounded by ant-hills, from which emerge serpents; and a climbing plant twines itself round both legs and both arms, terminating at the upper part of the arm in a cluster of berries or flowers. According to the Jainas the plant is Madhavi, a large creeper with fragrant white flowers, which springs up and blossoms in the hot weather. It appears to be known as *Kadu-Gulagunji* in Kannada. The pedestal is designed to represent an open lotus, and upon this the artist worked a scale, corresponding to three feet four inches, which was probably used in laying out the work. Engraved near the left foot of the statue, the scale is divided into equal halves in the middle, where there is a mark resembling a flower.

According to some old residents of the place this measure, when multiplied by eighteen,

gives the height of the image; but they cannot give any satisfactory reason for multiplying by eighteen. According to others the measure represents the length of a bow, but the length of a bow is supposed to be three and a half cubits and not three feet four inches. Owing to the great height of the image and the want of any point sufficiently elevated from which to take a picture of it, most of the representations fail to give a good idea of the features of the face, which are the most perfect part artistically and the most interesting.

"It is probable that Gommata was cut out of a boulder which rested on the spot, as it would have been a work of great difficulty to transport a granite mass of this size up the oval hill-side. It is larger than any of the statues of Rameses in Egypt.

The figure is standing with shoulders squared and arms hanging straight. Its upper half projects above the surrounding ramparts. It is carved in a fine-grained light-grey granite, has not been injured by weather or violence, and looks as bright and clean as if just from the chisel of the artist.

The face is its strong point. Considering the size of the head, which from the crown to

the bottom of the ear measures six feet six inches, the artist was skilful indeed, to draw from the blank rock the wondrous contemplative expression touched with a faint smile, with which Gommata gazes out on the struggling world.

Gommatesvara has watched over India for only 1,000 years, whilst the statues of Rameses have gazed upon the Nile for more than 4,000. The monolithic Indian saint is thousands of years younger than the prostrate Rameses or the guardians of Abu Simbal but he is more impressive, both on account of his commanding position on the brow of the hill overlooking the wide stretch of plain and of his size."

"The statues of this Jaina saint (Gommata) are among the most remarkable works of native art in the south of India. Three of them are well known, and have long been known to Europeans. That at Sravana Belgola attracted the attention of the late Duke of Wellington when as Sir A. Wellesley, he commanded a division at the siege of Seringapatam. He like all those who followed him, was astonished at the amount of labour such a work must have entailed, and puzzled to know

* Workman's *Through Town and Jungle*, 82-83.

whether it was a part of the hill or had been moved to the spot where it now stands. The former is the more probable theory. The hill is one mass of granite about 400 feet in height, and probably had a mass or Tor standing on its summit—either a part of the subjacent mass or lying on it. This the Jains undertook to fashion into a statue 58 feet in height, and have achieved it with marvellous success. The task of carving a rock standing in its place the Hindu mind never would have shrunk from had it even been twice the size: but to move such a mass up the steep smooth side of the hill seems a labour beyond their power, even with all their skill in concentrating masses of men on a single point. Whether, however, the rock was found *in situ* or was moved, nothing grander or more imposing exists anywhere out of Egypt, and even there no known statue surpasses it in height, though it must be confessed they do excel it in the perfection of art they exhibit.”*

Inscription No. 234, of about 1180, which is in the form of a short Kannāda poem in praise of Gommāta, composed by the Jaina poet Boppāna, also known as Sūja-

* Fergusson's *History of Indian and Eastern Architecture*, II, 72.

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* Workman's *Through Town and Jungle*, 82-84.

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nottamśa, gives the following particulars about Gommata :—

‘He was the son of Purudeva or the first Thirthankara and the brother of Bharata. His other name was Bahubali or Bhujabali. There was a struggle for empire between the brothers which resulted in Bahubali generously handing over the kingdom of the earth to the defeated elder brother and retiring from the world in order to do penance. He thus became a Kevali, and attained such eminence by his victory over *Karma*, that Bharata erected at Paudanapura an image in his form, 525 bow-lengths in height. In course of time the region around the image having become infested with innumerable *Kukkuta-sarṣas* or cockatrices, the statue came to be known as Kukkutesvara. It afterwards became invisible to all except the initiated. But Chamunda-Raya, having heard a description of it, set out with the desire of seeing it. Finding, however, that the journey was beyond his power owing to the distance and inaccessibility of the region, he resolved to erect such an image himself and with great effort succeeded in getting this statue made and set up.’

The same inscription describes Gommata thus :—

· ‘When an image is very lofty, it may not have beauty; when possessed of loftiness and real beauty, it may not have supernatural power; loftiness, real beauty and mighty supernatural power being all united in it, how worthy of worship in the world is the glorious form, comparable to itself, of Gommatesvara-Jina? When it is said that Maya (the artist of the gods); Indra and the lord of serpents are unable respectively to draw a likeness, to take a full view and to undertake the praise of it, who else are then able to draw a likeness, to take a full view and to undertake the praise of the matchless form of wondrous beauty of the southern Kukkutesvara? The famous world of the Nagas always forming the foundation, the earth the base, the points of the compass the walls, the region of heaven the roof, the cars of the gods above the towers, and the cluster of brilliant stars the inner broad jewel-awning, the three worlds enlightened by Jina’s sayings have thus become the abode of Gommatesa. Is he of matchless beauty? He is Cupid; is he mighty? He is the conqueror of the emperor Bharata; is he liberal? He gave back the whole earth though he had completely conquered it; is he free from attachment? He is engaged in penance and

contents himself with the two feet of earth given to him; is he possessed of perfect knowledge?, he has destroyed the bonds of *Karma*;—this said, how exalted is Bahubalisa? No man shall take pleasure in killing, lying, stealing, adultery and covetousness; if he does he will lose for ever this world and the next; lo! Gommatadeva looks as if proclaiming this standing on high. The ant-hills and the pressing and entwining creepers on the body making as if the earth and creeper-like women owing to their grief came and tightly embraced him, saying “why have you forsaken us,” the state of Gommatadeva’s intense application to penance was worthy to be honored by the lords of serpents, gods and sages.’

The account given of Gommata in this inscription is repeated with some additions and variation in the details in several literary works, such as the *Bhujabali-charite*, of about 1550, by Doddaiya of Piriya-pattana, the *Bhujabali-sataka*, of 1614, by Panchabana of Sravana Belgola, the *Gommatesvara-charite*, of about 1780, by Anantakavi, the *Rajavali-kathe*, of 1838, by Devachandra, and *Sthalapurana* of Sravana Belgola. Of these, the first work is in Sanskrit and the others in Kannada. *Bhujabali-charite* states that

Adinatha had two sons, Bharata by his wife Yasasvati and Bhujabali by his other wife Sunande. Bhujabali married Ichchhadevi and was the ruler of Paudanapura. Owing to some misunderstanding there was a battle between the two brothers, in which Bharata was defeated. Bhujabali, however, renounced the kingdom and became an ascetic. Bharata had a golden statue, 525 *marus** in height of Bhujabali made and set up. Only the gods worshipped the image, the region having become inaccessible to human beings owing to *Kukkuta-sarpas* which infested it.

A Jaina teacher, named Jinasena, who visited southern Madhura, gave an account of the image at Paudanapura to Kalaladevi, mother of Chamunda-Raya, who vowed that she would not taste milk until she saw Gommata. Being informed of this by his wife Ajitadevi, Chamunda-Raya set out with his mother on his journey to Paudanapura. In the course of the journey he stopped at Sravana Belgola. The same night Padmavati and Brahma appeared to him in a dream and said, "Around the god at Paudanapura to a considerable distance *Kukkuta-sarpas* keep guard and will not allow any one to approach. It is

* The measure of a man with extended arms across the chest.

not therefore possible for you to see him. Pleased with your devotion, he will, however, manifest himself to you on the summit of the larger hill. Purify yourself and discharge a golden shot from your bow from the smaller hill and the god will instantly become visible." The mother, too, had a similar dream. The next morning Chamunda-Raya purified himself and standing on a rock on the smaller hill, facing south, discharged from his bow a golden shot to a boulder on the larger hill. As soon as the shot struck the boulder, the head of Gommata revealed itself. When afterwards the officiating priest placed a diamond chisel on the boulder and struck it with a jewel hammer, the layers of stone fell off and the full image became visible.

He then made elaborate arrangements for performing the *ahbisheka* or anointment of Gommata. But, to his grief, the milk used for anointing the image would not descend lower than the thighs. Being at a loss to know the reason for this, he sought the advice of his guru who directed him to use for anointment the little milk that an old woman had brought in a white *gulla-kayi*. When the priests poured this milk on the head of the image, it instantly ran down all over the statue

in streams and covered the hill. The old woman was henceforward known as Gullakayajji. Chamunda-Raya then founded a village at the foot of the hill and granted for the god villages of the revenue value of 96,000 *varahas*. When he asked his guru Ajitasena as to the name to be bestowed on the village newly built, he said, "As the old woman who had brought milk in a white *gulla-kayi* obtained celebrity by immersing the god in that milk, it is appropriate that the village should be named Belgola." He accordingly named the village Belgola and had also a stone image of Gullakayajji made.

The items of additional and variant information given in the remaining works may now be briefly noticed. The *Bhujabali-sataka* of Doddaiya states that king Rajamalla, a lay disciple of Simhanandi, was the ruler of Mādhura in the Dravida country. His minister was the Brahmakshatra-sikhamani Chamunda-Raya, a lay disciple of Simhanandi's disciple Ajitasena and of Nemichandra. It was a merchant that informed Rajamalla of the existence of an image of Gommata made of the precious stone *Karkelana* at Paudanapura. On hearing this Chamunda-Raya took leave of the king and set out with his mother and his

guru Nemichandra. When he shot golden arrows from the smaller hill, Gommata of Paudanapura became manifest on the larger hill. He granted a number of villages for the god and King Rajamalla, on hearing of his munificence, bestowed upon him the title of Raya. The *Gommatesvaracharite* tells us that on Chamunda-Raya shooting arrows the image of Gommata revealed itself to him. He got it touched up and improved by sculptors and then had it consecrated. The *Sthalapurana*, an English translation of which is given in the *Indian Antiquary* (II, 140), states that Chamunda-Raya, on his way to Paudanapura, heard of the existence of a statue of Gommata, 18 bows high, at Belgola. He consecrated the image and granted for it villages of the revenue value of 1,96,000 *Varahas*. Gullakayajji was the goddess Padmavati, who, in order to break the pride with which Chamunda-Raya had become elated at the accomplishment of his vast undertaking, appeared, by order of the god, in the guise of an aged poor woman at the time of the anointment of the statue. According to the *Rajavali-kathe* she was the goddess Kushmandini. This work further says that the image of Gommata at Belgola was formerly worshipped by Rama and

Ravana, as also by the latter's wife Mandodari. The *Munivamsabhyudaya* of Chidanandakavi (c. 1680) furnishes the information that Rama and Sita brought the images of Gommata and Parsva from Lanka and were worshipping them respectively on the larger and the smaller hills. Unable to lift them up, they left them there and went their way.

As stated before, inscription No. 234 makes the clear statement that Chamunda-Raya had the statue of Gommata made. The same statement is also made in inscription No. 254 of 1398. We have further synchronous records Nos. 175, 176 and 179 in Kannada, Tamil and Mahrathi languages respectively engraved at the sides of the image itself stating the same fact. The period of the last three inscriptions is evidently that of Chamunda-Raya who, according to inscription No. 345, of about 1159, was the minister of the Ganga king Rajamalla whose reign began in 974 and ended in about 984. Between these dates must the statue have been erected, since according to tradition the consecration took place during Rajamalla's reign. But as a Kannada work on the 24 Tirthankaras, popularly known as Chamundaraya-purana, composed by Chamunda-Raya in 978, does not mention the

erection, of the statue in the long account it gives of the author's achievements, it is reasonable to conclude that the image was set up after 978. We may in the absence of more precise information put down the date of the completion of the colossus and of these inscriptions as 983. In the face of these inscriptions recording in unambiguous language that Chamunda-Raya had the image made, it is needless to say anything about the stories mentioned above regarding its existence from the time of Rama and Ravana. The traditional date of the consecration of Gommata by Chamunda-Raya given in several literary works is Sunday the fifth lunar day of the bright fortnight of Chaitra of the cyclic year Vibhava corresponding to the year 600 of the Kaliyuga era.

Different estimates of the height of Gommata have been given, 70 feet 3 inches by Buchanan and 60 feet 3 inches by Sir Arthur Wellesley. Mr. Bowring, then Chief Commissioner of Mysore, says, "The colossal statue was measured by my order on the 1st of January 1865 and the height then assigned was 57 feet. The measurement was made by the Amildar." In his *Eastern Experiences* (page 74) he says, "A platform was specially

erected to ascertain the exact height of the statue, which was found to be 57 feet, and not 70 feet as generally supposed." Measurements of the different parts of the image taken by an officer of the Public Works Department in 1871 are given on page 129 of volume II of the *Indian Antiquary*. Advantage was taken of the platforms and scaffolding then erected for the anointment of the god to secure accurate measurements, but owing to the interference of the priests the work could not be completed. The following were the dimensions obtained :—

	Feet.	Inches.
Total height to the bottom of the ear	50	0
From the bottom of the ear to the crown of the head, (not measured) about ...	6	6
Length of the foot ...	9	0
Breadth across the front of the foot	4	6
Length of the great toe ...	2	9
Half girth at the instep ...	6	4
Do. of the thigh ...	10	0
From the hip to the ear ...	24	6
Do. Coccyx to the ear...	20	0
Breadth across the pelvis ...	13	0
Do. at the waist ...	10	0
From the waist and elbow to the ear	17	0
3		

adorned with mango leaves. Above the image was scaffolding, on which stood several priests, each having at hand pots filled with ghee; milk and such like things. At a signal from the Kolhapur Svami, the master of the ceremonies, the contents of these vessels were poured simultaneously over the head of the idol. This was a sort of preliminary bath, but the grand bath took place at 2 o'clock. Amid the horrible dissonance of many instruments the thousand pots already mentioned were lifted as if by magic from the reserved area to the scaffolding and all their contents poured over the image, the priests meanwhile chanting texts from the sacred books. Evidently the people were much impressed. There were mingled cries of 'Jai Jai Maharaja' and 'Ahaha, ahaha' the distinctive exclamations of Northern and Southern Indians to mark their wonder and approval. In the final anointing fifteen different substances were used, namely, water, cocoanut meal, plantains, jaggery, ghee, sugar, almonds, dates, poppy seeds, milk, curds, sandal, gold flowers, silver flowers, and silver coin. With the gold and silver flowers there were mixed nine varieties of precious gems: and silver coin to the amount of Rs. 500 completed the offering.

There is a story that, after the conversion of the Hoysala king Vishnuvardhana to the Vaishnava faith, the Vaishnava apostle Ramanujacharya mutilated the statue of Gommata so as to ruin it as an object of worship. No trace, however, remains of such injury, unless it be that the forefinger of the left hand which is shorter than it should be, had a piece struck off below the first joint and was afterwards sculptured into a perfect finger again. This particular form of desecration would easily have suggested itself if it be true, as tradition has it, that the change of the king's religion was in some degree brought about by the refusal of his Jaina guru to take food from him by reason of the king's mutilation in the shape of the loss of one of his fingers.

There are two more colossal images of Gommata known to exist, one at Karkala, and the other at Enur, both in South Kanara District. The image at Karkala, 41 feet 5 inches high, was erected by Vira Pandya in 1432 at the advice of the Jaina teacher Lalitakirti of Panasoge, while that at Enur, 35 feet high, was set up in 1604 by Timmaraja of the family of Chamunda at the instance of Charukirti pandita of Belgola. The Karkala statue was moved to the spot where it now stands.

In a Kannada poem named *Karkalada-Gommatesvara-charile* written by Chandrama in about 1646, it is stated that the statue was placed on a long cart of twenty wheels and dragged up and that the process occupied a month. These two images are identical with the one at Sravana Belgola in the way in which they are represented, but differ considerably in the features of the face. The Belgola statue is not only the most ancient in date and considerably the highest of the three, but from its striking position on the top of a very steep hill and the consequently greater difficulty involved in its execution is by far the most interesting. Of the accessories of these images, the ant-hills, with serpents issuing from them, which surround the lower limbs and the climbing plant which twines round both legs and arms are worthy of notice. They are found in all the three statues, and are intended to symbolize the complete absorption in penance of the ideal ascetic until the ant-hills arose at his feet and creeping plants grew round his limbs.

**The Tradition regarding the visit to Sravana
Belgola of Bhadrabahu and
Chandragupta.**

Briefly the tradition runs thus:—Bhadrabahu, the last Srutakevali, predicted a twelve years' drought and famine in the north, whereupon the Jaina community migrated under his leadership to the south. Chandragupta; the Maurya emperor, abdicated and accompanied Bhadrabahu as his disciple. On reaching Sravana Belgola Bhadrabahu, perceiving that his end was approaching, ordered the community to proceed on their journey, remained on the smaller hill and died there, tended in his last moments by his disciple Chandragupta. The latter lived there as an ascetic for some years, worshipping the footprints of his guru, and ultimately died by the Jaina rite of *sallekhana* or starvation.

We may now proceed to mention a few facts derived from local history, inscriptions and literature which appear to give support to this tradition. The smaller hill at Sravana Belgola is said to derive its name Chandragiri from the fact that Chandragupta lived and performed penance there. The Chandraguptabasti, one of the oldest temples on the same hill is said to be so called because

it was caused to be erected by Chandragupta. There is, moreover, a cave on this hill known as the cave of Bhadrabahu, containing his footprints, in which he is said to have expired. Inscription 166, of about 1,100, in the cave refers to worship being done to the footprints of Bhadrabahu. Two inscriptions on the north bank of the Kaveri near Seringapatam, *Epigraphia Carnatica*, III, Seringapatam 147 and 148, of about 900, describe the summit of Chandragiri as marked by the impress of the feet of the great sages Bhadrabahu and Chandragupta. Among the the inscriptions at Sravana Belgola itself, 31, of about 650, refers to the pair of the great sages Bhadrabahu and Chandragupta, and states that the Jaina religion which had greatly prospered when they shed lustre on it, having become a little weak, the sage Santisena renovated it; 67, of 1,129, mentions Bhadrabahu and Chandragupta who, through the merit of being his disciple, was served for a long time by the forest deities: 64 of 1,163, speaks of Bhadrabahu, the last of the Srutakevalis, and of his disciple Chandragupta, by whose glory the sages of his *Gana* were worshipped by the forest deities; and 258, of 1,432, after extolling the lord of ascetics

Bhadrabahu, the last of the Srutakevalis, says that his disciple was Chandragupta, who was bowed to by the chief gods on account of his perfect conduct and the fame caused by the greatness of whose severe penance spread into other worlds.

In literature the *Brihathkathakosa*, a Sanskrit work written by Harishena in 931, says that Bhadrabahu, the last of the Srutakevalis, had the king Chandragupta as his disciple. The account of Bhadrabahu given in this work may be summarized thus:—In the Paundravardhana country King Padmaratha was reigning in the city of Devakotta which was formerly known as Kotipura. He had a Brahman dependant of the name of Somasarma who by his wife Somasri had a son named Bhadrabahu. One day when Bhadrabahu was at play with other children at Devakotta, Govardhana, the fourth Srutakevali, happened to see him, and perceiving that he was destined to be the fifth Srutakevali, took charge of him with his father's consent and taught him all sciences. Soon after Bhadrabahu received *dikshe* (or the rite of initiation) from Govardhana and became an ascetic. In his wanderings he went to Ujjain and stopped in a garden on the bank of the Sipra. At that

time the king of Ujjain was the pious Jain layman Chandragupta whose queen was Suprabha. While out to beg for alms Bhadrabahu went to a house where there was only an infant crying in its cradle which told him to go away. On hearing this he came to the conclusion that there would be a twelve years' drought in that country, and spoke to the *sangha* or community thus :—"There will be a twelve years' famine here. As my end is approaching, I shall stay here alone. You go to the south." When he heard of this, King Chandragupta received *dikshe* from Bhadrabahu. Chandragupti-muni, the first of the Dasapurvis, became the head of all the *sanghas* under the name of Visakhacharya. By order of Bhadrabahu he led the *sangha* to the Punnata kingdom in the south. Bhadrabahu went to that part of Ujjayini known as Bhadrapada, fasted for many days and expired. When the twelve years of famine were ended, Visakhacharya, disciple of Bhadrabahu, returned with the *sangha* from the south to Madhyadesa or the middle country.

Another Sanskrit work, named *Bhadrabahu-charita*, by Ratnanandi disciple of Anantakirti and pupil of Lalitakirti, which appears to belong to about the fifteenth century, also

gives an account of Bhadrabahu. The account given in this work, though similar in many respects to the one given above, differs from it in some important particulars. Padmadhara was the king of Kotapura in Bharatavarsh and Somasarma his family priest. Bhadrabahu distinguished himself in disputations at the court of king Padmadhara. He succeeded his guru Govardhana as *acharya* or teacher. Chandragupti, the king of Ujjain, showed him great honor and requested him one day to interpret the dreams which he had had the previous night. On hearing the interpretation he renounced the world and took *diksha* from the guru. Predicting a twelve years' famine and advising his followers to leave the country, Bhadrabahu saying "we shall go to Karnata," went to the south accompanied by twelve thousand disciples. On coming to a forest, perceiving that his end was approaching, he appointed Visakhacharya to his own place and directed him to lead the *sangha* to the south. Chandragupti alone stayed behind to attend on his guru, while the rest proceeded to the Chola country. Soon after, Bhadrabahu took the vow of *sallekhana* or starvation and expired. The sage Chandragupti, drawing a likeness of his guru's

feet, was worshipping them. On his return, Visakhacharya paid homage at the tomb of Bhadrabahu and having been treated with due honor by Chandragupti-muni, left for Kanyakubja.

The Kannada work *Munivamsabhyudaya* by Chidanandakavi (c. 1680) gives incidentally some information about Bhadrabahu and Chandragupta. It says :—"The Srutakevali Bhadrabahu came to Belgola and lived on Chikkabetta. A tiger sprang upon him and killed him. Even now his feet are worshipped in a cave on the hill.....Dakshinacharya came to Belgola by order of the Jaina sage Arhadbali. Chandragupta, who had also come there on a pilgrimage, took *dikshe* from Dakshinacharya and was worshipping the god in the temple founded by him and the footprints of Bhadrabahu. Sometime after, Dakshinacharya bestowed his own position on Chandragupta."

The account given of Bhadrabahu and Chandragupta in the *Rajavalikathe*, another Kannada work written by Devachandra in 1838, is mostly similar to that given by Ratnandani, but it adds many more details which are not, however, of much importance. It states that, while Bhadrabahu was at the court

of Padmaratha, the king showed him a writing which no one could understand, and he at once interpreted it, thus giving proof of his learning and discernment. Chandragupta, the king of Pataliputra, on the night of the full moon in the month of Kartika, had sixteen dreams. On the next day, being informed by the keeper of the royal garden of the arrival of Bhadrabahu there, he immediately went forth with all his councillors to do him reverence, and after receiving his blessing, informed him of the dreams. Bhadrabahu interpreted them all, the interpretation of the last dream in which the king saw a twelve-headed serpent approaching being that a twelve years' famine would come upon the land. One day, when Bhadrabahu went on his round to beg for alms, he stood before a house where there was an infant crying in its cradle; and so loud were its cries that although he called out twelve times no one heeded. From this sign he knew that the twelve years' famine had commenced. The king's ministers offered many sacrifices to avert the calamity, but Chandragupta, to atone for their sin in taking life, abdicated in favour of his son Simhasena, and, taking *dikshe*, joined himself to Bhadrabahu. And Bhadrabahu, predicting that all

rain and cultivation would cease in the north and that the people would die of starvation, collected a body of twelve thousand disciples and went southwards. On coming to a certain hill he perceived that his end was approaching.

He therefore committed all the disciples to 'isakhacharya's care and sent them on under his guidance to the Chola and Pandya countries. Chandragupta alone received permission to remain, and he, on his guru's death, performed the funeral rites and took his abode in a cave, worshipping his foot-prints. Some years later he died on the hill.

Finally, we may also notice briefly inscription No. 1, perhaps the oldest epigraph at Sravana Belgola, on which the whole tradition is apparently based. It says :—"Bhadrabahu-svami, of a lineage rendered illustrious by a succession of great men, who was acquainted with the true nature of the eight-fold omens and was a seer of the past, the present and the future, having learnt from an omen and foretold in Ujjayini a calamity lasting for a period of twelve years, the entire *sangha* (or Jaina community) set out from the North to the South and reached by degrees a populous and prosperous country. Then, separating himself from the *sangha*, an

acharya (or teacher), Prabhachandra by name, perceiving that but little time remained for him to live and desiring to accomplish *samadhi* or religious suicide on this mountain, bade farewell to, and dismissed, the *sangha* in its entirety, and in company with a single disciple, mortifying his body on the wide expanse of the cold rocks, accomplished (*samadhi*)."

It will be seen from the accounts given above that the evidence in support of the tradition is not conclusive: it is even discrepant on some important points. Inscription No. 1 does not say that Bhadrabahu led the *sangha*: and Harishena clearly states that Bhadrabahu did not go with the *sangha* but died in a part of Ujjayini known as Bhadrapada. But the two inscriptions near Seringapatam, probably a little older than Harishena's period, describe the summit of Chandragiri as marked by the impress of the feet of the great sages Bhadrabahu and Chandragupta, thus indicating that the two lived there, and a still earlier inscription on Chandragiri itself, No. 31, refers to the same two sages though it does not expressly state that they lived there. All accounts are, however, agreed on two points, namely, the prediction of the famine by Bhadrabahu and

the migration of the Jaina community to the South. There is also a fair amount of agreement with regard to the fact that this Bhadrabahu was the Srutakevali of that name and that he had one Chandragupta as his disciple. The question is who this Chandragupta was, and tradition gives the unequivocal answer that he was the Maurya emperor of that name, the grandfather of Asoka. The late Dr. Fleet was of opinion that the story that the Maurya emperor Chandragupta went with Bhadrabahu to Sravana Belgola and ended his days there in religious retirement had no solid foundation. He tried to show that the Bhadrabahu of inscription No. 1 was a later one of that name who lived in the first century B.C. and wrongly identified Chandragupta with Guptigupta.

Though the evidence in support of the tradition is not quite conclusive, there are a few important facts which have to be taken into careful consideration before arriving at a decision one way or the other.

1. As Dr. Leumann says,* the migration to the South is "the initial fact of the Digambara tradition." After a critical examination of Jaina *pattavalis* or succession lists of gurus,

*. *Vienna Oriental Journal*, VII, 382.

Dr. Hoernle says* : " Before Bhadrabahu the Jain community was undivided, with him the Digambaras separated from the Svetambaras The question is who this Bhadrabahu was. The Svetambara *pattavalis* know only one Bhadrabahu, who, from the dates assigned to him by the Svetambaras and Digambaras alike, must be identical with the Bhadrabahu I of the Digambaras. Considering the varying and contradictory character of the Digambara traditions, the probability is that the inception of the great separation took place under Bhadrabahu I, who died 162 A. V. according to the Digambaras, or 170 A. V. according to the Svetambaras..... The Digambara separation originally took place as a result of the migration southwards under Bhadrabahu in consequence of a severe famine in Bihar, the original home of the undivided Jaina community." Here is some evidence of the migration having taken place under the Srutakevali Bhadrabahu.

2. The Maurya emperor Chandragupta was a Jaina and a contemporary of Srutakevali Bhadrabahu. Mr. Thomas says† : " That Chandragupta was a member of the Jaina

* I. A. IXX. 59-60.

† *Jainism, or the Early Faith of Asoka*, 23.

community is taken by their writers as a matter of course and treated as a known fact which needed neither argument nor demonstration. The documentary evidence to this effect is of comparatively early date and apparently absolved from suspicion..... The testimony of Megasthenes would likewise seem to imply that Chandragupta submitted to the devotional teaching of the Sramanas as opposed to the doctrines of the Brahmans." The same writer goes on to prove that the successors of Chandragupta were also Jainas. That Asoka was a Jaina at first and afterwards became a Buddhist, he deduces from the statements of that monarch's edicts, as also from the statement of Abul Fazl in the *Ain-i-Akbari* that Asoka introduced Jainism into Kashmir. This is confirmed by the *Rajatarangini* or Brahmanical history of Kashmir, which states that Asoka brought in the Jina-sasana. In the Sanskrit play named *Mudra-Rakshasa* which dramatises the story of Chandragupta's accession to the throne of the Nandas, we see that the Jainas held a prominent position at the time, and Chanakya, Chandragupta's minister, who was the prime agent in the revolution, employs a Jaina as one of his chief emissaries.

8. Chandragupta's disappearance from public life at a comparatively young age requires some satisfactory explanation. He ascended the throne in or about 322 B.C. when quite young and must have been under fifty when his reign came to a close twenty-four years later about 298 B.C. He is not expressly stated to have died, and no special reason appears for his death at this early age. Had he fallen in battle, or his life been cut short by accident or disease, the circumstance could not fail to have been mentioned. On the other hand, if he retired from the throne in order to devote himself to an ascetic life in the last stage of his existence under the guidance of the most distinguished Jaina teacher then living namely, the Srutakevali Bhadrabahu, this would afford a reasonable explanation of his early disappearance from public notice and of the silence regarding his further career. It is also worthy of notice that the end of his reign coincides with the generally accepted date of Bhadrabahu's death. And tradition says that he lived for twelve years after the decease of Bhadrabahu. His death then occurred when he was about sixty-two years of age, which seems more natural.

4. It is very probable that the Dekhan and the north of Mysore were included in the Maurya empire. For the Edicts of Asoka found at Maski in the Nizam's Dominions and in the Chitaldrug District in Mysore bear evidence to this fact. Early Tamil literature contains several references to the invasion of South India by the Moriyar or Mauryas. There are also inscriptions in Mysore which state that Kuntala, a province which included the western Dekhan and the north of Mysore, was ruled by the Nandas. But these are of comparatively modern date, the twelfth century. Vincent A. Smith says*: "At present there is no good evidence that his (Chandragupta's) conquests extended into the Deccan, but it is possible that he may have carried his victorious arms across the Narbada. Late traditions in Mysore go so far as to assert the extension of the Nanda dominion to that country."

A dispassionate consideration of the above-mentioned facts leads one to the conclusion that the Jaina tradition has some basis to stand upon. The evidence may not be quite decisive, but it may be accepted as a working hypothesis until the contrary is proved by future research. Vincent A. Smith, after a

* *Oxford History of India*, 74.

careful consideration of all the points bearing on the subject, arrived at a similar conclusion, He says* :

“ The only direct evidence throwing light on the manner in which the eventful reign of Chandragupta Maurya came to an end is that of Jain tradition. The Jains always treat the great emperor as has having been a Jain like Bimbisara, and no adequate reason seems to exist for discrediting their belief. The Jain religion undoubtedly was extremely influential in Magadha during the time of the later Saisunagas, the Nandas, and the Mauryas. The fact that Chandragupta won the throne by the contrivance of a learned Brahmin is not inconsistent with the supposition that Jainism was the royal faith. In the drama cited above (*Mudra-Rakshasa*) a Jain ascetic is mentioned as being a special friend of the minister Rakshasa, who served first the Nanda and then the new sovereign.

Once the fact that Chandragupta was or became a Jain is admitted, the tradition that he abdicated and committed suicide by slow starvation in the approved Jain manner becomes readily credible. The story is to the effect that, when the Jain saint Bhadrabahu

* *Oxford History of India* 75-76.

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* *Oxford History of India* 75-76.

predicted a famine in northern India which would last for twelve years and the prophecy began to be fulfilled, the saint led twelve thousand Jains to the south in search of more favoured lands. King Chandragupta abdicated and accompanied the emigrants, who made their way to Sravana Belgola in Mysore, where Bhadrabahu soon died. The ex-emperor Chandragupta, having survived him for twelve years, starved himself to death. The tradition is supported by the names of the buildings at Sravana Belgola, inscriptions from the seventh century after Christ and a literary work of the 10th century. The evidence cannot be described as conclusive, but after much consideration I am disposed to accept the main facts as affirmed by tradition. It being certain that Chandragupta was quite young and inexperienced when he ascended the throne in or about 322 B. C., he must have been under fifty when his reign terminated twenty-four years later. His abdication is an adequate explanation of his disappearance at such an early age. Similar renunciations of royal dignity are on record, and the twelve year's famine is not incredible. In short, the Jain tradition holds the field and no alternative account exists."

The date of the Consécration of the Image.

Chamunda-Raya, who according to the Jaina tradition was the first to discover the image of Bahubali and consecrate it, was the worthy minister of the Ganga kings Marasimha II and Rajamalla II. Marasimha II died in 975 A.D. and the reign of Rajamalla II came to a close in 984 A.D. Chamunda-Raya, in his work, named Chamunda-Raya Purana, written in 978 A.D. gives a detailed account of all his exploits and mentions all his titles and how he derived the same, but there is not the slightest mention of the consecration of the image by him. Therefore the event ought to have taken place after 978 A.D. And according to tradition it was performed in the reign of Rajamalla. Hence the image should have been consecrated before 984 A.D. i.e., between 978 A.D. and 984 A.D.

∴ The following verse from Bahubali Charitra purports to give the exact date when the image was consecrated.

*“ Kalkiyabde shatsatakhye vinutavibhava
 samvatsare masi chitre,
 Panchamiyam suklapakshe dinamanidivase
 kumbalagne suyoge !*

*Saubbhagye, mastanayui, hrakalilablagane
suprasastam chakara*

Srimat Chayundarajo Belgulanagara

Gomatesa-pratishthan

i.e. Sri Chayundaraja consecrated the image of Gomatesa in the city of Belgula, in Kumbha Laghazera on Sunday, the fifth day of the bright lunar fortnight, in the month of Chaitra, in the promised year Vibhava, in the Nakshatra known as G00. When the auspicious Mrigasira star was visible to the eye. A.D. 980.

Now, it is probable that such a great ceremony might have been performed only on an auspicious day as the one described above. Prof. S. G. Goswami in his Introduction to the English translation of *Danda Samgraha* Sacred Books of the Hindus vol. 1, after carefully testing all the possible dates according to the methods adopted in astronomy, has found out that on Sunday, the 2nd of April 980 A.D. there was Mergasira in Nakshatra and that from the previous day (the 20th Chaitra) there was Panchami Tithi (Sukla Paksha) and that there was also Kumbha Nagra on Sunday. This may be accepted as the date on which the consecration of the image was performed.

But there is one point in the verse which

seems not to accord with the accepted dates of history. The verse says "in the praised year Vibhava, in the Kalki age, known as 600." The Kalki age began 394 years and seven months after the Saka era and the Saka Samvat had its commencement after 605 years and 5 months elapsed from the day of the Nirvana of Lord Mahavira; that is to say the Kalki era began 1000 years after the Nirvana of Mahavira *i.e.*, from 472 A.D. The year 600 of the Kalki era would therefore be 1072 A.D. ($472 + 600$), which does not correspond with the historical date, since Rajamalla III's reign came to an end in 984 A.D. It is, therefore, necessary, says Prof. S.C. Goshal, "to interpret the Kalki era 600 as the sixth century of the Kalki. The Vibhava year should be the eighth in order, so that it may accord with historical facts. By the Kalki era 600 in the praised year Vibhava, therefore, we should mean the eighth year in the sixth century of the Kalki, *i.e.*, the year 508 of the Kalki era, and if we accept this, it exactly accords with the year 980 A.D. and corresponds in every astronomical detail with the facts mentioned in the verse. There are, therefore, two courses open for us to adopt; first, to reject the verse contained

in the Bahubali Charitra as opposed to the historical records, or to interpret it in the way we have done, so that it may accord with the date obtained from the inscriptions; and we think that the latter course would be the best to adopt."

That is, the image was consecrated on Sunday, the 2nd of April 980 A.D.

Temples on Chandragiri.

Chandragiri, the smaller hill is 3,052 ft., above the sea-level. It is the famous hill mentioned in the old inscriptions as Katavāpra. The temples or bastis that adorn the hill are :—

(1) *Santinatha-basti*. The image of Santinatha, in the temple, is a standing figure, about 11 feet high.

(2) *Suparsvanatha-basti* dedicated to the 7th Tirthankara, Sri Suparsvanatha.

(3) *Parśvanatha-basti*. The image of Parśvanatha, about 15 feet high, canopied by a seven-hooded serpent, is the tallest on the hill. In front of the temple there is a lofty and elegant *manastamba* standing.

Sravana Belgola.



CHANDRAGIRI.

(4) *Kattale-basti* is the largest temple on the hill. It is known to have been built by Ganga-Raja, the general of the Hoysala King Vishnuvardhana about 1118. The temple enshrines a fine seated image of Adinatha about 6 feet high.

(5) *Chandragupta-basti* is the smallest on the hill, dedicated to Parsvanatha. Tradition says that it was caused to be erected by the Maurya Emperor Chandragupta.

(6) *Chandraprabha-basti* dedicated to Chandraprabha, the 8th Tirthankara.

(7) *Chamundaraya-basti* is the handsomest on the hill both in style and decoration. It has an upper storey and a fine tower. In the down floor there is a fine figure of Nemina and in the upper storey there is situated an image of Parsvanatha. An inscription states that Chamunda Raja caused it to be erected.

(8) *Sasana-basti* was probably built in 1117 by the general Ganga Raja. It is so called because of a *Sasana* (Inscription) standing in a conspicuous place in front of the temple. The temple enshrines an image of Adinatha.

(9) *Majjiganna-basti* enshrines a figure of Ananthanatha.

no (10) is *Eradukatte-basti* built by Lakshmi, wife of the general Ganga Raja about 1111-18. The basti is dedicated to the God Santinatha. (11) *Sabatisandhavarana-basti* was caused to be built by Santaladevi, Queen of King Vishnuvardhana in 1123. The image in the temple is of the God Santinatha. (12) *Torana-basti*. This is so called on account of the cat-like structure standing in front of it. The temple and the cat-like structure which represents *Meha* and which has 52 Jina figures sculptured on it were constructed by royal merchants. The temple is also called *Bahubali-basti* because of the God Bahubali's shrine in it. (13) *Sangisvara-basti* stands on a high terrace and is dedicated to Santinatha. (14) *Kuge Brahmadeva pillar* commemorates the death of the Ganga King Marasimha II which took place in 974. It is a lofty pillar with a small seated figure of Brahmadeva on the top. (15) *Mahanayami Mantapa*. A four pillared *Mantapa* with an inscribed pillar in the middle, being the epitaph of a Jaina teacher named *Nayakirthi* who died in 1176. (16) *Bharateswara*. A statue about 9 feet high, facing west, said to represent Bharat.

tesvara, the brother of Bahu-bali, and son of Adinatha. The image is in an unfinished condition, being complete only to the knees from which point it rises from the face of the rock.

(17) *Aruc Brahmadeva temple* is a small building enshrining an image of Brahmadeva built about 950.

(18) *Kanckiya-dong* is a pond made probably in 1194.

(19) *Lakki-dong*. Another pond on the hill.

(20) *Bhadrabahu cave*, where the Srutak Kevali Bhadrabahu lived, performed *tapas* and attained *Sallekhaya marana* (peaceful death). There are in it his foot-prints which are worshipped even now.

(21) *Chamundaraya's Rock*. An inscribed boulder near the foot of the hill. It is said that Chamundaraya stood on this rock and shot an arrow in the direction of the larger hill which had the image of Gopinata concealed by stones, bushes, etc. The image became instantly visible.

The mountain is decorated with well-carved figures of the asura-demons or demons of the path of the image. The mountain is decorated with well-carved figures of the asura-demons or demons of the path of the image.

Temples on Vindhyagiri.

The larger hill called the Vindhyagiri is 3,347 feet above the level of the sea. It is also called Indragiri. 'A flight of about five hundred steps cut in the granite rock leads up to the summit of the hill, upon which stands an open court surrounded by a battlemented corridor containing cells, each enshrining a Jina or other figure. The corridor is again surrounded at some distance by a heavy wall a good part of which is picturesquely formed by boulders in their natural position.' In the centre of the court stands the colossal statue of Gommatesvara already described in pages 3 to 24.

To the right sides of the image of Gommatesvara there is an Yaksha Chauri-bearer and to the left of the image is a Yakshi Chauri-bearer. They are about 6 feet high beautifully carved and richly ornamented. To the left of the image is a circular stone basin called Lalita-sarovara (the lovely pond) which receives the water used for the sacred bath of the image. The *mantapa* or pillared hall in front of Gommata is decorated with nine well-carved ceilings. Eight of them have figures of the *ashta-dikpalakas* or regents of the

Sravana Belgola.



VINDHYAGIRI.

eight directions in the centre surrounded by other figures, while the central one has in the middle a fine figure of Indra holding a *kalasa* or water vessel for anointing Gommata.

The enclosure around the image, the inscriptions tell us, was erected by Ganga-Raja the general of the Hoysala King Vishnu-vardhana probably in 1117. The cloister in the eastern, southern and western enclosures enshrine 43 images of which two are of the Yakshi Kushmandini, one is of Bahubali and the remaining forty represent the Tirthankaras. At the sides of the entrance to the enclosure are two *dvarapalakas* or door-keepers. Opposite to Gommata, outside the enclosure, is a Brahmadeva pillar with a pavilion at the top, about 6 feet above the ground level, enshrining a seated figure of Brahmadeva. Below this pavilion stands the figure of Gullakayajji, about 5 feet high, facing Gommata and holding a Gullakayi. According to tradition these figures of Brahmadeva and Gullakayajji were caused to be made by Chamunda Raya.

Siddhara-basti is a small temple enshrining a seated figure of a Siddha, about 3 feet high. On both sides of the image stand two fine inscribed pillars of elegant workmanship, each about 6 feet high. They are epitaphs of

two Jaina teachers named Panditarya and Srutamuni.

Akhanda-bagilu. This entrance is so called because the whole doorway is carved out of a single rock. According to tradition this doorway was caused to be made by Chamunda Raja. The lintel which is well carved, shows a seated figure of Lakshmi bathed by elephants standing on either side. On both sides of the entrance are two small shrines, that to the right containing a figure of Bahubali; and the other a figure of his brother Bharata.

Tyagada Brahmadeva pillar is an elegantly carved pillar and a beautiful work of art. It is said to be supported from above in such a way that a handkerchief can be passed under it.

Chennanna basti. This temple is dedicated to Chandranatha.

Odegal-basti also known as Trikuta-basti by reason of its having three cells facing different directions, is a fine structure. It stands on a lofty terrace, with a high flight of steps leading up to it, and is called Odegal-basti because of the *odegals* or stone props that have been used for strengthening the walls. The main cell contains a fine figure of Adinatha, the left cell a figure of Neminatha and the right a figure of Santinatha.

Chauvisatirthakara-basti is a small shrine containing a slab of stone on which are sculptured the figures of 24 Tirthankaras.

Brahmadeva temple is a small shrine at the foot of the hill.

Temples in the Village.

The village lies picturesquely between the two hills. The following temples and other objects of interest are to be seen there.

1. *Bhandari-basti* is the largest temple in the village. It is so called because it was built by Hulla, the *bhanadri* or treasurer of the Hoysala King Narasimha I (1141-1173). It is also known as the Chaturvimsati-Tirthakara-basti because it is dedicated to the twenty-four Tirthankaras whose images are placed on a long ornamental pedestal in the *Garbhagraha*.

(2) *Akkana-basti* is the only temple in the village built in the Hoysala style of architecture. It enshrines a standing figure, about 5 feet high, of Parsvanatha, sheltered by a seven-hooded serpent. The temple was erected by the Jaina lady Achiyakka, wife of

Chandramauvi, the Brahman minister of the Hoysala King Ballala II.

(3) *Siddhanta-basti* is situated in the west of the *prakara* or enclosure of Akkana-basti. It is so called because all the books on the Jaina *Siddhanta* were once kept in a dark room of this *basti*. The Sacred books *Dhavalā* and *Jayadhavalā* which are now in Mudbidri, are said to have been taken away from this *basti* in the past.

(4) *Danasala-basti* enshrines a *Pancha-Paramesthi* image about 3 feet high.

(5) *Nagara-Jinalaya* a small building enshrining a standing figure of Adinatha. [Since the *nagara* or merchants were its supporters it was named after them.

(6) *Mangayi-basti* named after its builder Mangayi of Belugula, a disciple of Abhinava Charukirti Panditacharya and a crest-jewel of royal dancing girls. It was also called Tribhuvana-Chudamani. The image of Santinatha, in the temple, appears to have been set up by Bhima-devi, the queen of Deva-Raya-Maharaya, most probably the Vijayanagar King Deva-Raya I (1406—1416).

(7) *Jaina Matha* or Monastery is the residence of the Jaina Guru called Swasti Sri Charukirti Panditacharya the Bhattarakji of-

Sravana-belgola There are a number of Jaina images inside the *Matha* and the paintings on the walls represent scenes from the lives of Jinas, Jaina kings and Jaina teachers.

(8) *Kalyani* is a large beautiful pond in the middle of the village with steps on all sides and surrounded by a wall with gates surmounted by towers. An inscription on the pillar of a hall near the pond tells us that Chikka-Deva-Rajendra, a King of Mysore 1672 to 1704 caused the pond to be dug out.

(9) *Jakki-Katte* is a small tank to the south of the Bhandari-basti. It is so called because Jakkimavvee the mother of general Boppadeva caused it to be made about 1120.

(10) *Chennanna's pond* is a small pond to the south of the village. The maker of this pond Chennanna was the same man that built the Chennanna-basti on the larger hill.

Temples in the Adjacent Villages.

Jinanathapura is situated about a mile to the north of Sravana-belgola. It was founded by Ganga-Raja in about 1117. The Santinatha-basti here which was built by the general Vasudhaikabandhava Rechimayya

about 1200, is the most ornate of the Jaina temples in the Mysore State. It is a fine specimen of Hoysala style of architecture. In the east of the village there is another basti called *Aregal-basti* dedicated to Sri Pārsvanatha. To the south-west of the village is a *Samadhi mantapa* erected on the spot where the body of a disciple of the royal guru Nemichandra pandita was cremated in 1213.

There are two more Jaina temples now ruined, one at Hale-Belgola four miles to the north of Sravana Belgola and the other at Sanehalli a village three miles from Sravana Belgola.

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